

THE
HIGH SCHOOL
THESPIAN



*A Magazine Devoted to High School
Dramatics*

OCTOBER 1929

Non Secret

Non Social

The
High School
THESPIAN



*A Magazine Devoted
to
High School Dramatics*

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WE SHALL PRESENT—WHAT?

No doubt, the most serious problem, and perhaps one of the most trying, which confronts the dramatic teacher today is the problem of play choice. All teachers and coaches who are directly responsible for the public dramatic productions to be given during the school year must necessarily go through a period of anxiety and worry until they have found, in some way or another, a piece which will suit their particularly peculiar situation, for to a surprising degree, upon the choice of the play rests success or failure.

I have no intention of enumerating and discussing at length the various angles and points of view from which one must consider this question, (all who are concerned are familiar with them), but rather would I offer a few suggestions based upon one particular thought which may help another to choose his play.

My thought is this: Whatever the type of play desired may be, choose a good play. Choose a play of merit. Experience tells us that a specified number of hours are required to prepare a three-act play for presentation. If, then, we are going to spend six weeks or eight upon concentrated work to give a play, let that play be one which is indeed worthy of that valuable time and effort. Let it be a play which will provoke thought and comment, in the minds of the players and hearers, be it farce or drama, such a play that, when the curtain has fallen upon the final act, yea after the last line has been forgotten by the leading lady, it will be said, "That was a real play." It is then that one enjoys the satisfaction of work well done. Only then does the director feel repaid for those days and nights of effort.

The world is full of skeptics! Especially do I refer to those individuals who are always saying, "It can't be done." I have known ambitious persons who have set out to do great things in

the dramatic field; persons who have endeavored to choose and present plays of the type to which I have referred, real, genuine plays, only to encounter the skeptic who discouraged it and finally persuaded the aspirant that it could not be done. Every day we meet them. They will tell you that the high school student is incapable; that he is immature; that he is unable to understand and appreciate; and that he is woefully unfitted to assume the role of a character found in a tremendous drama, or superior comedy. These skeptics will have you believe that the adolescent has reached his limit when he has worked continuously for two months, day after day, night after night, to prepare himself for a ridiculously absurd role of an inhuman being portrayed as a character in some "Rural School, Punkin' Center", slap-stick farce.

It can be done! I defy the skeptic to persuade me otherwise. I have yet to find the normal high school group which is unable to do something "big". And let me add that I have failed to find the group that cannot do that "big" thing in a "big" way. If the director will choose a play which is suited to conditions, one which can be reasonably well cast, and one which will bring to its public a worthwhile entertainment, the high school student will do his part. He will work harder; he will work more conscientiously; and in the end he will achieve more than he could hope to achieve on a play less worth while. To those who doubt the seriousness of the young mind and heart, and the degree to which it may be put to a test, I point out as evidence that I have witnessed numberless instances of boys and girls remaining for hours at rehearsals after their work was completed, watching others, so engrossed and so deeply interested in the play that they had no desire to leave. I have seen large, raw-boned boys, as well as the proverbial giggling girl, sit by with tears in their eyes as they looked on through an intense dramatic scene. And these were the same boys and girls who, the skeptic said, were light-headed, light-minded, and silly. Can it be done? Try it!

It is with a deal of pride that I look back upon my limited experience in play production and I feel that what I have said in these preceding paragraphs will be well founded after I list a few of the productions which I have had the privilege of presenting to the public. Of course, I am aware that there are hundreds of high school dramatic directors who will read this

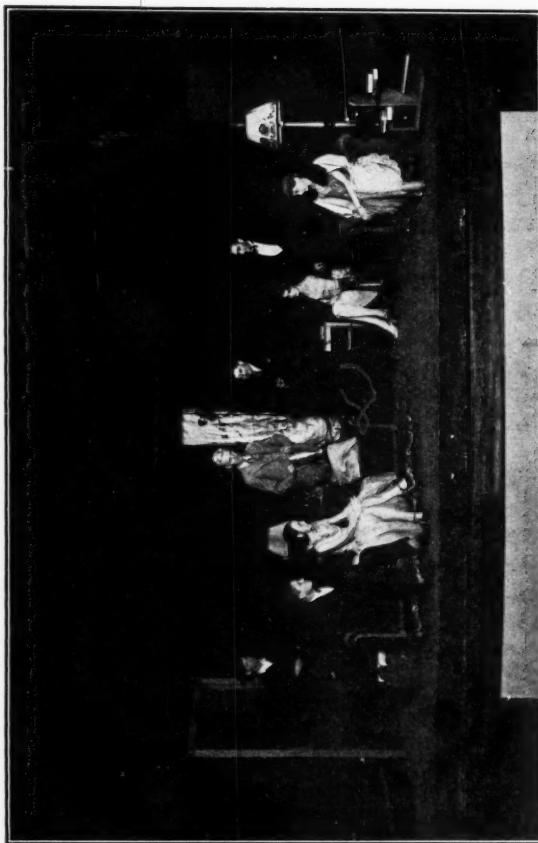
article who have achieved more than I have or ever will, and I therefore, do not pretend to boast, but I am especially interested in those teachers of dramatics who have hesitated because of a lack of confidence in themselves and their students, to give plays of a type and calibre worthy of their efforts.

For good, clean comedy, I have found Barry Conner's "The Patsy" the finest, funniest and most appealing little play released during the last five years. No audience can resist it, and it presents adequate possibilities for all the players. "Duley", by Kaufman and Connelly, is also a very good type of comedy approaching the farce which has proved successful for me in two distinctly different localities. "The Goose Hangs High", by Lewis Beach, is a play which borders upon the drama and will call for more than usual effort. Kenneth Webb's "One of the Family" is a rollicking comedy of popular style.

In the field of heavy drama I find my supreme enjoyment, and I wish to make especial appeal to all who have not tried their hand in it. So great are the possibilities, so intensely gripping the scenes, so magnanimous the results, that, until one has done a drama, he has only tasted, he has not eaten. My first attempt in the realm of drama, was Owen Davis' Pulitzer Prize play, "Icebound", which I consider one of the greatest plays of recent years and one of the most difficult because of the tremendously strong portrayals of character. A cast chosen from a senior class of a small high school presented it admirably and henceforth supported my theory that high school students can do with credit as difficult a task as that. I was convinced beyond doubt when I chose the same play for a senior class the following year in the school where I am at the present time.

During the year which has just closed, two great dramas were attempted and I believe the school has experienced the greatest year in dramatics it has ever had. For an all-school play I chose Ludwig Fulda's, "The Lost Paradise", a dramatic vehicle which will stand upon a level with most of the great plays of our present century. And then, finally, the climax of the year's work, the senior play, "Channing Pollock's masterpiece, "The Fool", which, to me, is the greatest of them all, was presented to a capacity audience two nights, and people of the town and community marvel that high school students did it.

In conclusion, let me say that it is only through worthy
(Continued on page 9)



"THE PATSY", by Barry Conner

THIS YEAR'S OFFERINGS AT REDUCED ROYALTIES

**Ten Plays on the List this Year with Reductions Ranging
From \$10.00 to \$25.00**

The officers of The National Thespians have been able to secure by special arrangements with Samuel French and The Alpha Psi Omega Dramatic Fraternity nine plays at considerable reductions on the regular royalty of fifty dollars at which these plays are usually listed. Any troupe of The National Thespians may use any or all of these plays at the reduced royalties herein specified. All these plays but "Captain Applejack" require but one set of scenery, and are very possible of production. The means of staging these plays are within the reach of every high school.

Five of these plays, "The Family Upstairs", "The Goose
(Continued on page 10)

WE SHALL PRESENT—WHAT?

(Continued from page 7)

endeavor in dramatic work that we need hope for success. As long as we are satisfied to give only the merest excuse of a play, that long will our standard remain low. As long as we give our public nothing better than the worst, that long will our same public create no desire for better things. As long as we continue to be the educating factor in the community, that long must we accept our responsibility, whether it be in the field of mathematics or dramatics. Then, if we shall be conscientious in our effort to uphold the scholastic standards of our schools; if we shall make every possible effort to educate the youth of today in the highest measure of efficiency; if we shall endeavor to direct their moments of study into channels of worth while reading; if we shall so guide them that an appreciation of the higher and better things of life will be found, shall we, then, in one phase, dramatics, fail to hold to that for which we have striven and be satisfied to invite the friends, parents, brothers and sisters of these youth to a public place of entertainment and draw back the curtain upon some silly, cheap, and good-for-nothing absurdity which we have dared to call a play? I leave the answer with you.

S. B. KURTZ, Director of Dramatics
Newton Senior High School,
Newton, Kansas.

"Hangs High", "Captain Applejack", "Love in a Mist", and "In Love With Love", are offered to our members at the special rate of \$35.00 a performance.

"The Patsy", "The Easy Mark", and "Pomeroy's Past", are to be had at the special rate of \$30.00, and one play, "Laff That Off", at \$25.00.

"The Family Upstairs", "In Love With Love", and "Laff That Off", may not be produced in stock cities and towns unless permission in writing is first obtained from Samuel French, as the plays are not available in many such towns. "Captain Applejack" and "Love in a Mist" are available for amateur use anywhere in the United States and Canada.

The advantage of these plays is that each can be staged on practically any type of stage, and have small well-balanced casts. The complete description of these plays is to be found in French's catalog. All are clean, well-written comedies, and one or more of them will work in well upon the program of any high school. The following application blank will entitle troupes to the rates agreed upon for these plays.

**NATIONAL HIGH SCHOOL DRAMATIC SOCIETY
THE NATIONAL THESPIANS**

SAMUEL FRENCH

25 W. 45th Street,
New York, N. Y.

Please consider
(High School)

for the production of
.....

at the royalty of per performance as agreed
upon with the National Thespians.

.....
Director of Dramatics

.....
Troupe Number

.....
Address of High School
Approved

National Sec'y-Treas.

(Forward this application to National Sec'y-Treas. for approval)

AIMS AND PURPOSES OF THE NATIONAL THESPIANS

By Ernest Bavelry, Nat'l Field Rep.

The principal reason for The National Thespians coming into being is an earnest and truthful desire to better high school dramatics. With this one objective in mind, the society is fully pledged to uphold in every possible manner the following aims and purposes:

1. The Society aims to furnish suitable reward and recognition for participation in dramatics. As is true with high school athletics, efforts expended in producing and staging plays should be rewarded. The National Thespians furnishes not only such a reward, but at the same time, a desirable stimulus for doing work in the field of dramatics. The reward is found, first, in that when the requirements are met, the pupil is given the privilege of membership in the society; and second, that to such a member, all the benefits derived from such membership are accorded. The right of wearing the official badge of the organization is one of such benefits.

2. The National Thespians aim to serve as a powerful agent in aiding the director of dramatics in securing more and better cooperation in his or her field of activity. The fact that a director can impress on the minds of aspiring students of dramatics the possibility of becoming members of the National Thespians will cause them to put forth the same serious and enthusiastic effort that the football coach is able to secure from his candidates by offering them the possibility of earning the coveted school letter. Such problems as those experienced in securing prompt attendance at rehearsals, the elimination of unnecessary disturbances during the rehearsal, the proper motive to have each player memorize his lines as rapidly as possible, are reduced to a minimum by the incentives offered by the organization.

3. It is the purpose of the National Thespians to acquaint its various member troupes with the best available plays for high school dramatics. Such a list of plays is furnished at certain desirable intervals to the director of dramatics. Additional information relative to the staging of worthwhile plays, the activities of the member troupes, and articles of general interest are published in the official magazine of the society.

4. The National Thespians endeavors to procure for its members plays at reduced royalties. Through arrangements

with the leading play publishing houses, the society secures special rates on plays which are normally difficult to obtain because of the heavy royalties. Every member troupe is entitled to this benefit.

5. The society offers its members the advantages gained through the exchange of ideas and suggestions relative to the field of dramatics. Each troupe is urged to co-operate with its fellow troupes in bringing about a more wholesome and professional spirit in the art of play production.

6. A further aim of the National Thespians is its desire to encourage more experimentation in dramatics. Directors are especially urged

to experiment with new ideas which may be of practical value. One reason for having the official magazine is to permit the publication of such results for the benefit of the society. Directors are urged to be scientific in pursuing such investigations.

7. The society upholds the belief that the spirit of democracy must prevail in school dramatics. The organization forbids secrecy, and any attempt made to segregate dramatics for the benefit of a few, or to neglect the recognition of those showing any inclination whatsoever for participation in dramatics, is inimicable to the spirit of the National Thespians, and under no circumstance excusable or justifiable. The society does not in any way attempt to replace the regular class or club devoted to dramatics. It serves only as a reward for having done creditable work in such classes or clubs. This feature is one major aim of the society, and any violation of it will result in suspension or withdrawal of charter.

It is the desire of The National Thespians to meet adequately and satisfactorily the demands made of every high school dramatic director. In doing such a work the society endeavors to bring to every troupe a spirit of comradeship, a genuine feeling of loyalty toward activities in dramatics, a sense of appreciation



PAUL F. OPP
National Secretary-Treasurer

for the art of the drama, and a distinctive honor to the school in which the troupe is located.

HOW TO REHEARSE A PLAY

By Amy Riggle Barry

Play rehearsals are probably the greatest source of dissension among faculty members. In many cases the entire schedule of the school is disrupted. Teachers complain because a few of their students are continuously being taken from class for play practice. The student gets behind in his class work and may fail from missing class work. Of course the dramatic department must take the blame and censure.

Play rehearsals may follow as exact a schedule as class work. The principal should have a schedule of the week's rehearsal on Monday morning and that schedule should be carried out. Each rehearsal should be two hours in length. If students have a tendency to be late, inflict a penalty. My penalty is if late three times the part is assigned to another person. Only once in four years has such a penalty been inflicted. Students can be on time at rehearsals. During the rehearsal period the cast should not run around the building but remain in practice room and work on lines, costumes, scenery or properties. This should be a work shop time, and not a time for visiting, frivolity or developing crushes between the boys and girls of the cast and crew. It should strengthen and form friendships and break up the cliques that sometimes form in high school circles, but these should come about from wholesomely working together to produce a pleasing result.

Many plays that would result in good productions are killed because they are rehearsed to death. When a play is planned and adapted to the cast, stage and audience, then it should be scheduled. Sometimes the following schedule is used and has proved to be sufficient and successful. The play considered is one of three acts. Three tryouts are held; tryout 1 admits anyone interested in the production; tryout 2 selects talent that has possibilities for cast requirements; and tryout 3 selects a double cast which continues for three full rehearsals. The following schedule then operates:

Rehearsal I—Act 1. Reading of lines and stage directions.

Rehearsal II—Act 1. Lines partly memorized.

Rehearsal III—Act 1. Lines memorized.

Rehearsal IV—Act 2. Reading of lines and stage directions.

Rehearsal V—Act 2. Lines partly memorized.
Rehearsal VI—Act 2. Lines memorized.
Rehearsals VII—Act 1 and 2 rehearsed without books and lines memorized.
Rehearsal VIII—Act 3. Reading of lines with stage directions.
Rehearsal IX—Act 3. Lines partly memorized.
Rehearsal X—Act 3. Lines memorized.
Rehearsal XI—Acts 1, 2, 3, rehearsed without books and lines memorized.
Rehearsal XII—Acts 1, 2 3, Polishing and finishing.
Rehearsal XIII—Acts 1, 2 3, Final polish and finish.
Rehearsal XIV—Dress rehearsal.
Rehearsal XV—Production.

This schedule has proved workable but would necessarily have to be varied and adapted to cast and curriculum. However, three weeks work after tryouts is long enough for the average high school production.

We don't want boys and girls to waste time, but to learn appreciation for their leisure. So let's try to keep to a rehearsal schedule, and thus redeem our reputation, and let the school officials know that we stand for systematic and efficient work in dramatic departments as well as other departments in our course of study.



HOW TO ORGANIZE YOUR TROUPE

For the sake of clearness and convenience, the following instructions are of great advantage to directors who wish to organize a troupe of The National Thespians.

1. Fill the official application blank and forward to the national secretary-treasurer. Fill the blank carefully and completely.
2. If application is approved, proceed with the installation of troupe according to instructions sent by the national secretary-treasurer. See that all members eligible are notified within reasonable time of the installation. Distribute Instructions Cards sent to you at least 15 days before date of installation.
3. Installation. Collect all fees for the local and national offices. Fill form "AT". Fill badge orders if students desire badges. Proceed with the ceremony as given in the ritual of the National Thespians. Give pledge of membership. Fill all

records necessary for the local troupe and national headquarters. Give to each Thespian a properly filled certification card. Forward fees and information necessary for the national office.

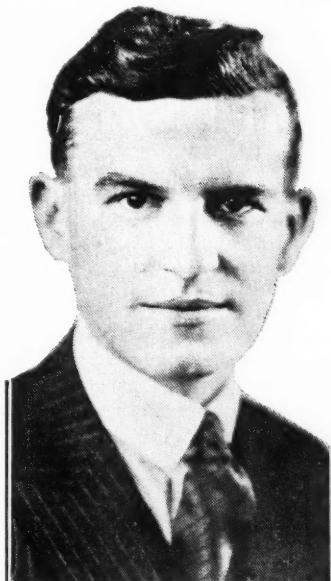
4. Charter will be sent to troupe within sixty days from date of installation.

DRAMATICS IS VOCATIONAL

Earl W. Blank

The wise high school student will study public speaking and dramatics if the curriculum offers these subjects. If not, he should make the demand for them warrant their installation.

When I say that dramatics is vocational, I mean that the study of dramatics is a practical subject such as manual training or domestic science. For the professions, it should be a prerequisite. What is more important to the person seeking a position than poise? He must sell himself to an employer and if he lacks poise, his chances to secure the position are small indeed. Poise is the quality which makes for self-assurance but does not include plain boldness. A poised person is never overbearing. The art of showing one's capabilities, without boasting, is gained from such training as one gets upon the stage. The really cultured, well-bred person has poise. This person knows his value, but he has learned how to show this value diplomatically. To feel this poise, one must know relaxation. Boldness and boasting are the qualities of the unrelaxed — mentally and physically, people use as defenses to cover up their condition. Naturally, the keen-minded person sees through these defenses immediately. Just as a bully is on the defense all the time to hide his yellow



EARL W. BLANK
National Director

streak, so is the unpoised person on the defense to hide his lack of assurance.

The art of acting teaches one not to be self-conscious. One must portray emotion as simply as possible, but very definitely in order to carry over the footlights. One cannot show exactly how he is portraying emotion if he is a good actor. Therefore, dramatics teaches the coordination of the body and the mind to show to the spectator a naturalness which is nevertheless a studied activity. To know how to stand still, to not be conscious of feet and hands, to talk distinctly, and walk gracefully are difficult feats. Yet the well-trained actor learns these feats. He must be mentally alert. To learn to be mentally alert is worth all the effort it would take to become so.



BOOK REVIEWS

The Art of Play Production. By John Dolman. University of Pennsylvania. One of the best books yet published on the art of play production. In nineteen comprehensive chapters upon every phase of the problem of producing plays, Professor Dolman has outlined an understandable and practical course of procedure. The book gives much promise for excellence as a text to accompany courses, both laboratory and theoretical in the art of play production in colleges and universities. It is designed to help the student to think for himself in a field where such an attitude is essential to true art. In the treatment of such subjects as directing and acting, the discussion seems broad enough and scientific enough to make the book a standard reference work. Excellent diagrams and numerous well selected photographs provide much appreciated illustrations.

The Book of Play Production. By Milton M. Smith. (246pp. D. Appleton and Company, New York). Here is still another addition to the rapidly growing list of books that aim to cover the entire field of play production, with little theatre organization and business management thrown in besides. But it is a pleasure to record that Mr. Smith's volume is far above the average, for its class, in merit. Mr. Smith's qualifications for writing such a book are excellent—for several years he has been actively engaged in teaching and putting into actual practice the ideas and advice he writes about.

For this reason it will make an excellent class-room text. The work is outlined under such working heads as, "Choosing the Play," "Rehearsals," "Scenery" and "Costuming", which are exceptionally well treated.

WHAT DO WE EXPECT OF A HIGH SCHOOL PLAY?

Hundreds of thousands of plays are given in tens of thousands of High Schools throughout the country each year. Friends and families of the amateur actors turn out in trepidation to see the performance. Two great fears are in there minds, lest the lines be forgotten or some hitch occur in the action. If these catastrophes are averted a sigh of relief is breathed and the play pronounced a success.

In most High Schools there is no adequate organization of the dramatics. The Junior and the Senior class each present a play, perhaps directed by the teacher of Hygiene or of Latin, depending on the class advisor. The Music department may stage an operetta. In many schools a producing company sends in a director who puts on a quick show on the commission basis. The average High School has no definite program of carefully planned plays, directed by a trained instructor who works out a schedule which will give the pupils constructive work in casting, acting, staging, costuming, lighting and stagecraft, and which will advance their work in the classroom at the same time.

The type of play given by the schools is generally mediocre. A play catalogue is consulted, and when a melodrama or comedy is found that has no royalty, or a low one, the play is ordered. It is seldom that a play is chosen that does not center around the love interest, or abound in far fetched comedy. There seems to be a traditional idea that the audiences will expect the play to be either very funny, very light, or very mysterious. As soon as the High Schools show that they can produce better plays, they will find that their audiences will come to see something above sentimental comedy.

It is difficult for the audience to get away from the personalities of the young actors. They are the girls and the boys of the neighborhood before they are the character of the play. Any romance on the stage they associate with real life; and any romance in real life they consequently transfer to the action behind the footlights. The play itself is lost in focusing on the members of the cast that each individual knows best. This situation calls for excellency in the play which will draw the interest away from the everyday personality. Necessarily a better play will be required as the vehicle.

Audiences are more critical of amateur plays than of professional ones. No slight slip escapes them. They look for

prompting, for repetition of lines, for misplaced properties, for characters to go out one door and come in the other, for late entrances and dialogue that contradicts action. They recognize Mrs. Smith's porch furniture and the evening wrap that has appeared in every play for years. They know the scenery of old, and are sure that the curtain will stick half way on the tender closing scene. Yet they are lenient on these mechanical imperfections and forgive the most flagrant errors of dialogue and action on the score of the extreme youth and inexperience of the actors.

Better acting can be done by High Schools. The class room teacher can use dramatization in practically every subject. The one act play can be used frequently, and offer training for all of the students. Then through proper organization of the dramatic work throughout the school year, really worthwhile productions can be offered to the public. And the public will learn to come to the performances, not just to see the boys and girls in a play, but to view for themselves a real play.

—ELINOR WATSON CARROLL.
Director of Dramatics,
Lumberport High School,
Lumberport, W. Va.



REDUCED ROYALTIES

A recent announcement from T. S. Denison Company, Chicago, Ill., states that for the year 1929-30 reduced royalties will be effective on the following plays: "What Anne Brought Home", (\$15.00); "Whose Little Bride Are You?" (\$10.00); "Betty's Last Bet", (\$10.00).

**DOUBLE CAST SYSTEM A SUCCESS IN SCHOOL
DRAMATICS**
By Ernest Bavely

No director of dramatics should ever lose sight of the vital fact that it is possible to conduct experiments in the field of play production, and that the results obtained are often more than pleasing to both directors and players. Of course in the process of experimenting much time and money may be consumed before any notable achievements may be definitely realized. But this feature is often avoided if the directors and players are seeking some definite objective, and have the necessary perseverance to do all the work required.

Among such experiments which have come to the attention of the writer during the past year is one relative to the Double Cast System. This system, it must be remembered, deals with the idea of having two casts for the same play, each cast rehearsing on the same or alternate nights. While several schools have employed this system, either in part or in full, during the last year's dramatic season, the experiment conducted at the North Dakota School of Forestry, located at Bottineau, North Dakota, achieved some most interesting results worth consideration.

In this instance the experiment was conducted with the drama "Square Crooks", well-known stage and movie play by J. P. Judge. Two casts were chosen from the school's dramatic club, the College Harlequins, each cast having the same talent and experience. The two casts were designated as the PINKS and the BLUES, each group rehearsing on alternate nights. The production was announced as a two night's performance. Of course it was made evident that the Pinks would show one evening and the Blues, the other.

The two performances revealed some interesting features relative to how both the public and the players will react to situations where the element of competition is present. As far as the public was concerned the college auditorium was packed to capacity for the two nights, about the same audience being present on both performances. This was due in a large measure to the curiosity experienced by the public in desiring to see which cast rendered the better production.

Competition was also effective in securing better and more enthusiasm and earnestness on the part of the two rival casts.

The evident fact that competition was present aided not only in securing better acting, but it was of considerable assistance to the director in holding each cast together, and in securing prompt attention at rehearsals. Both the Blues and the Pinks received tremendous ovations from those present.

From these facts it is not difficult to speculate on the possible advantages of the Two Cast System, with a full realization of how the present method of presenting plays may be improved. In the first place, it is not absolutely essential that two full casts be selected for the play in mind. It may be found advisable, if the dramatic class or club is none too large, to appoint two players to each major role only; leaving the minor parts with single players. Such a plan will be a great advantage in that there will be two players for each of the long parts, thus assuring a player for the part if the other should get sick, discouraged, or for some other reason quit the part. Then the very fact that each part does have double players will be a powerful motive and incentive to do a better calibre of work and to remain with the show. Should there be single players for each of the minor roles, resulting in someone quitting his part, it would be comparatively easy to appoint a new player which, due to the brevity of his role, could master the part in a very short time. However, whenever possible double players should be appointed for all roles, major and minor.

Another highly commendable feature about the Double Cast System is the inestimable convenience it gives in discovering new players, or in choosing the desired person for the right part. No director, however experienced, can decide at a glance or with a moments notice which of two players will fit better a certain role. This can be done only when the teacher is acquainted with the ability of the various pupils, and the special aptitude of each player for definite characterizations. The Double Cast System proves itself admirable in this respect. Two players for each role will reveal the talent better fitted for each part. Again should the director be in doubt as to which of two players will better fit a role, he can easily assign to both the same role. A few rehearsals will as a rule determine the better player.

A second feature of the Double Cast System is the profitable advantage with which it may be used with understudies. Many directors have discovered that the understudy is too often

(Continued on page 50)

PRACTICAL SUGGESTIONS FOR THE ACTOR

Gesture with the hand away from the audience. Stand and sit with the foot away from the audience advanced. Kneel with knee away from the audience down first.

Move about the stage in straight lines, cutting angles rather than curves. Do not be afraid to turn the back on the audience. Sometimes it is the most effective action.

In moving about the stage, think your way about.

Rise on your feet out of chairs. Do not lift yourself out.

Play with furniture, lean against it, but do not drag yourself around by it. Handle properties as much as possible in rehearsals.

Keep the body steady. Excessive movement detracts from the play.

Keep the feet and hands still when they are not doing something important. The feet are more awkward than the hands.

Maintain an eye level on the stage. Do not look down or up or out at the audience. This is to keep the sincerity of the scene intact.

The pose or carriage generally presents best the character of a person. Emphasis important business, such as handling the fatal letter or throwing the coin to the beggar, so that the audience sees clearly the object and the action. Look ahead to the place where you are going, and thus get the attention of the audience there.

While the play is "on", keep in character, whether you are on the stage or off. Get "warmed up" before you enter, and do not "let down" or "drop out of character" till you are well off the stage.

Emphasize the point lines, the meaning of which the audience must get, by both voice and action.

Know at every moment of the play where the attention of the audience should be, and by position, gesture and glance help to direct the attention of the audience to that point.

Listen to the other speakers. It makes the audience listen, and keeps you in character. The habit of listening well is one of the requisites of a good actor.

Keep the dialogue moving. At the action cue of the preceding speech begin to "register" and to prepare to speak, even cutting in on the end of the line if it is not important. Each speaker should throw attention to the other before or as he be-

gins to speak, so that the audience will be prepared for the new line.

Base your reading of lines on natural conversation.

Speak every line as though you were thinking it and speaking it for the first time. Listen, think of what you hear, speak in answer, think as you speak! Every one in the audience must be made to hear.

Loudness is neither forceful nor intense. Learn to project your voice into the house. It is a waste of time and energy to shout.

Practice modulations and tone varieties whenever you speak, in preparation for rehearsals.

Practice again and again "walking through" your part rapidly without lines, so that your action becomes natural and smooth.

Stage embraces, if done, should be done in "cold blood." They can be avoided almost entirely, by playing with restraint and only suggesting the action.

Changes in tempo or pace holds the attention and affect the emotions of the audience, as in music. With every new scene, with the entrance of a new character or with an important change of subject, change the tempo. Keep the tempo constantly changing. Variety means life. Broadly speaking, the lighter, cheerful passages go rapidly; the more emotional, sad or tragic scenes move more slowly. It is better to play too rapidly than too slowly. Don't drag.

If you make a mistake, correct yourself as you would naturally. Don't recite it all over again.

A sincere and intelligent attempt to live the part will always result in a certain effectiveness. One must know the part before attempting to live it. The worst possible thing is to live the wrong part. Almost invariably, action precedes speech. Register intention to speak, gesture, indicate meaning by facial expression—and then speak. While action and speech must often be simultaneous, in general it is best to cross or to move before speaking the line.

Just as the whole stage action should be from tableau to tableau, so the rule of one thing at a time should be rigorously followed. Make one impression a point, and then proceed to the next. This applies to movement, gesture, pantomime, and reading, regardless of tempo. Even with a crowd on the stage, with

(Continued on page 27)

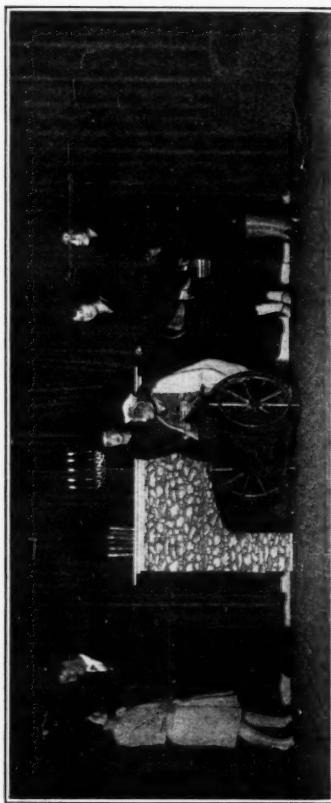
PLAY LIST

Walter Baker Co., Boston, reports that the following plays were used most by high schools the past year.

Ace High	Nathan Hale
Apple Blossom Time	One Room, Plus
The Dead of Night	Applesauce
Reluctant Romeo	The Charm School
Yes, Yes! Go On	Clarence
After You, I'm Next	Come Out of the Kitchen
Amazon Isle	Daddy Long-Legs
And Billy Disappeared	Duley
Anne What's Her Name	The Goose Hangs High
The Arrival of Kitty	Kempy
Be An Optimist	Master Pierre Patelin
Cat O' Nine Tails	Minick
Deal 'Em Over	A Pair of Sixes
Fixing It For Father	Pals First
Has Anyone Seen Jean?	The Patsy
The House By the Side of the Road	Seven Chances
Husbands On Approval	Seventeen
It Happened In June	Tommy
Making Daddy Behave	The Limpet
Milestones	The Molluse
Oh, Kay!	The Enchanted Cottage
Sunshine	And Mary Did
Take My Advice	College Cut-Ups
"39 East."	Have You Seen the Queen?
Tommy's Brides	The Man Higher Up
Turning the Trick	The Road Back
When a Feller Needs a Friend	The Adventures of Grandpa
The White Elephant	A Bunch of Fun
The Amazons	Fickle Fortune
The House Next Door	Forest Acres
The Magistrate	The Hoodoo
Monsieur Beaueaire	Professor Pepp

"GRANDMA PULLS
THE STRINGS"

Staged by
Anna Louise Barney
Chico, Calif.



"THE MAN OF
DESTINY"

—Shaw.

"KICK IN" AS A STUDY IN MAKE-UPBy **Frances Hamrick**

Amateurs, unless directed by an expert on lights, colors, and color blending, are apt to use too much make-up. They gain a very artificial look—often it is very amusing—which destroys the personalities in the play. The only reason make-up is used is to give the players the appearance they would have in real life out from under the glare of strong lights. With the smaller theatres and more subdued lights of today very little make-up is needed except for character purposes. One director, asked by a young actress how much make-up to use for a certain part, replied, "About half as much as you use on the street." The advice would hold good for many parts, and many young actresses. An overdose of lip-stick and rouge is one of the most serious obstacles to the right kind of emphatic response on the part of the audience.

There are three distinct types of straight make-ups: the full grease make-up, the dry make-up, and the mere touch-up. In our recent production "Kick In," we used the grease make-up as we had in our previous productions. I find in my work with make-up that the grease is easier applied in an artistic manner than the dry. The touch-up is not heavy enough for our lighting system.

For the full grease make-up the actor first applies cold cream, rubs it well into the skin, then wipes it off thoroughly. He uses a ground color of grease paint—which is popularly called a "base"—light or dark according to the character and the light effects to be used. He then applies red to his cheeks in the shape of a V. In doing this, the males may spread the paint well over the cheek and back to the ear; however, it is more flattering to actresses if a space is left between the color on the cheek and the ear, not running the red too far up into the hair, especially if the hair is not worn close about the face. It is usually necessary to darken the eyelids slightly to restore the natural shadows killed by the footlights. A lining pencil is then used on the eyelids and eyebrows, black or brown depending on the general complexion. A dot of carmine in the inner corner of the eye and darkening for the lashes is also very flattering to an actress but is a waste of time for actors. The face is then dusted with powder to set the grease paint and dull the surface; and as powders change colors somewhat when applied and do so

differently on different skins, nothing but experiment will tell definitely what to use. The above is a good juvenile make-up and the base for nearly all of the others with the exception of extreme types.

In "Kick In" we used the above, varying it according to types. In this play nearly all the main types were used. For the part of the young flapper, Daisy, the above is used omitting the liner for the eyes as it makes her appear too sophisticated. Use only the eye-shadow and the darkening for the lashes. The above make-up complete is splendid for the part of Molly, Chick's wife. Memphis Bessie is a character type of the "Crook's sweetheart" type—loud, gaudy, a little dissipated and slightly hard. The character required more rouge and lip-stick than the former two with heavy eye shadows and lashes darkened. In shadowing the eyes for the part, care must be used not to give the sunken look that is associated with old age. Myrtle, the sweetheart of Benny, is not as hard a type as Memphis Bessie. During her appearance on stage we see her after hours of worrying and weeping—almost a nervous wreck. To help obtain the effect use light rouge both on cheeks and lips, heavy shadows, dark blue, gray liner used, above and below the eyes, care being taken not to extend too far down on the cheeks or it will give the appearance of wearing glasses. Then to give the "weeping effect" spread a little carmine below and above the eyes, blending in with the shadow. Add sunken places to the cheeks by placing shadow of the same shade as eyes in the center blending down and backward. Do not make too heavy. The landlady, Mrs. Halloran and the Old Tom, are both straight old age make-up and require little explanation. The masculine lead, Chick, is the same make-up as given first with the addition of slight shadows in the cheeks and powdering of the hair. This is to give a mature appearance to what would otherwise be a young boy make-up. Five lines may be used around eyes if done very artistically but if smeared or too heavy will ruin the entire effect. In making up detective parts one must be very careful not to give the prototype detective that is used in comedy—that is, the derby hat, flat shoes, large cigar, etc. For the part of Whip a mature make-up is used with a small dark mustache of crepe-hair, not painted. A soft hat also helps to carry out the effect. His eyebrows are made quite wide and turn down at each corner very

decidedly; this gives a harder expression to the entire features. The part of Diggs is straight mature make-up as is also the part of the Chief. The most unusual part from the point of make-up is that of the dope fiend. This is not based on the regular background. The base of the make-up is a light shade which is often used for old age. The rouge is much darker than usually used. The shadows are of a blue-purple slightly mixed with red. Very decided hollows are blended with the base and rouge on the cheeks. The lips are lightened with a liner so as not to be too vivid. It is always better to first put on a darker lip rouge and then lighten it. Very few lines are needed as best results can be obtained with shadowing, the important thing being the colors used.

Make-up is as essential to the success of any production as costumes or lights. It can change a whole personality. A smeary make-up can detract and ruin the whole production while a too brilliant make-up catches the eyes of the audience and detracts from the personality played. The characters in "Kick In" presented to the students in make-up an experiment well worth trying.

Note: For a very scientific discussion concerning make-up see: *The Art of Play Production*, by John Dolman, University of Pennsylvania. *The Book of Play Production*, by Milton M. Smith, D. Appleton and Company.

SUGGESTIONS FOR THE ACTOR

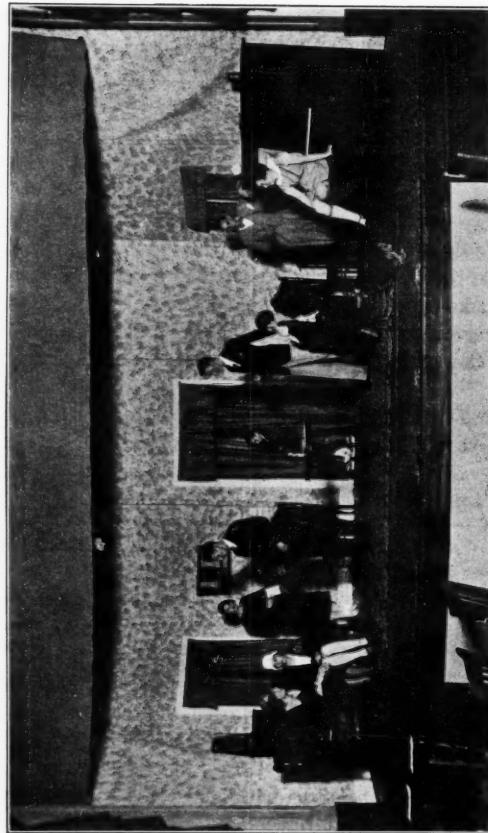
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general bustle, and the hum of conversation, always the one clear-cut impression should stand out above the general confusion.

Wait for the laugh. Do not rush the cues when the audience has a chance and a desire to laugh.

A meaningful pause is one of the secrets of good playing. But think in the pause, and make and let the audience think. The pause is the secret of the emotional effects, through the suspense created. Let the audience have a hint of what is coming. The playwright gives the audience hints, so that the characters of the play are "behind" the audience in understanding the situations. The players must follow the writer's cue in this, and "let the audience in on it."

—From *Play Production in the Country Theatre*,
Cornell University—Via Theatre and School.



"THE FAMILY UPSTAIRS" — directed by P. F. OPP

SOME OF LAST YEAR'S HIGH SCHOOL SUCCESSES AND HOW THEY WERE STAGED

**"The Cat and the Canary", "Lillies of the Field",
"Captain Applejack", "The Importance
of Being Earnest"**

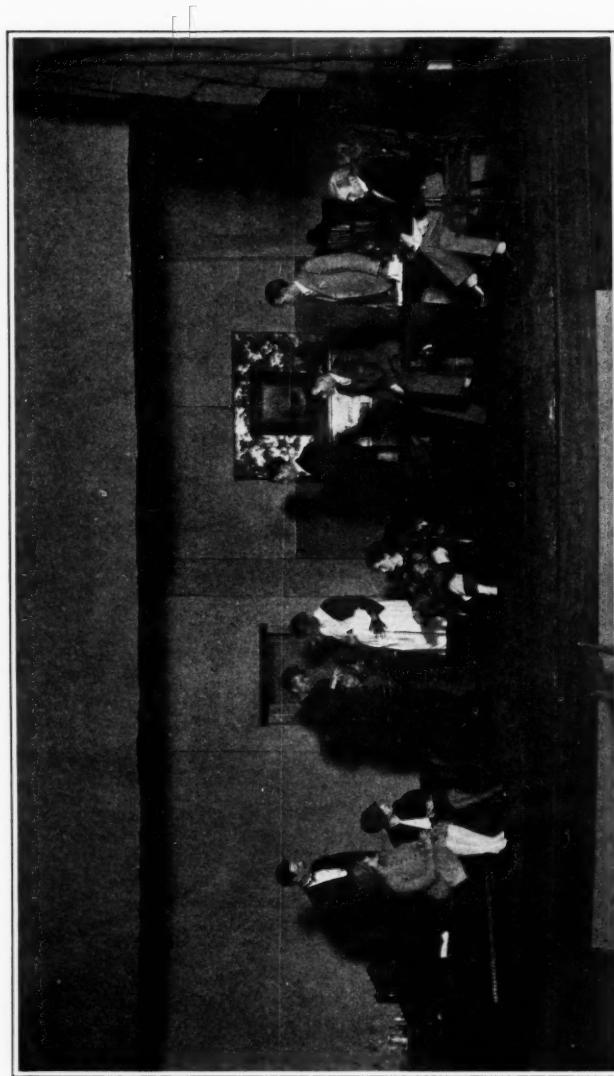
Editor's Note: Plans are now being made to devote a special issue of THE HIGH SCHOOL THESPIAN to High School Successes and How They Were Staged. This publication will be ready next year, and it is urgently requested that high school directors submit such articles and pictures of plays available for the issue. Descriptions relative to casting, cuttings or arrangements of manuscripts, lighting and adaptation of scenery, information regarding publisher, and other pertinent facts, should be included in all such articles. Give others the benefit of your experiences.

"THE CAT AND THE CANARY"

The staging of "The Cat and the Canary", the mystery melodrama of John Willard, is an interesting problem in every phase of play production, lighting, scenery, make-up and acting. This can easily be staged by high schools.

In a recent production, where the stage was rather shallow and believing that the production would be enhanced by one substantial realistic set of scenery, the play was easily adapted to one set by having the heroine decide she would occupy a comfortable chair by the fireplace instead of occupying the bedroom where the eccentric Cyrus was supposed to have died. The body of the family lawyer thus falls from the same panel in which he disappeared—a very logical occurrence. The fireplace was placed in the first set and designated the old man's study, instead of the library. The grandfather's clock and the lines referring to it were cut. Mammy Pleasant did her "rondo, rondo, spirit of evil" pantomime, while the heroine was making her change to negligee, in the bedroom preparatory to retiring. The sliding panel was the width of half a flat, and constructed from beaver board, this panel was to the right of the fireplace with a duplicate false panel painted on the other side of the fireplace to balance the effect.

For the main entrance a practical door was used, hung in



"THE CAT AND THE CANARY" —Directed by *Madonna Amos*

a frame, and provided with latch and key. The entire set was painted a grayish tan, with the paneling and fireplace done in mahogany.

The stage directions and light plot specify no footlights. Because of a projecting apron, the overhead spots could not light the actor's faces in playing down stage, so three lamps were used in the foots with screens set up in front of them that light would shine up and light up their faces, but could not shine back upon the panels. By keeping the up-stage walls in shadow, the hands that sieze Crosby in Act I, seem to come from the atmosphere. A small spotlight was placed in both wings directed downward at an angle. Three lights in the front border completed the entire lighting for the play. Only one spot in the wings was used when the monster appears in Act I, and this light is also directed upon the chair where Annabelle retires in Act II. A blue gelatin with a hole about the size of a quarter was used over this spot.

Since the last Act is the exposure and solution of the plot, full light as in Act I was used with good effect.

The mask used by Charlie was molded from paper and cheese cloth over a plaster of paris bust of Julius Caesar. After this paper had dried it was given a coat of white paint. When this had dried it was slit up the back of the head and the mask was removed from the head of the bust. The long nails for the lunatic's hands were made from cardboard, and attached to the fingers with nose putty.



"CHARLIE WILDER" in Benda Mask
—"THE CAT AND THE CANARY"

"LILLIES OF THE FIELD"

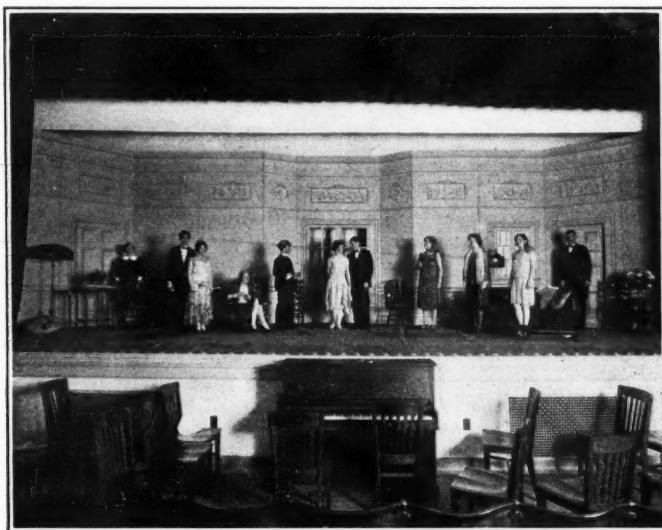
The problem of selecting a good high school play is becoming more and more complicated. A director wants a new play, one that has pleased a popular audience and one that will keep high the ideals of the value of dramatics in education. Many of the new plays which are splendid for mature thought are not suitable for molding the ideals and opinions of boys and girls.

Among the plays released last year and excellent in all qualities for high school production was "Lillies of the Field" by John Hastings Turner of London, England. This play is suitable not only for production, but leads itself nicely for a cutting to be read before any group on an evening's program. It proved to be one of the favorites play readings on the summer's program at the University of Colorado's Little Theatre, when it was read by Mrs. George F. Reynolds of the Drama department.

Last June the Senior Class used this play to open the dramatic activities in the new high school located in Fairmont, West Virginia. It proved to be one of the most successful plays produced and received favorable comment because of the appropriate subject matter and ideals portrayed in the drama.

The play was a pleasure to work into a performance because the cast loved the play. The lines never grew old or trite. Each rehearsal brought new interests and the characters grew lovelier as they neared the final night.

One of the interesting features of the performance was the problem in management. The crew and cast decided that they would carry the production through with theatrical procedure. So the stage manager performed the duties of his job only—his call boy notified the cast in the dressing rooms of the amount of time until the play started; the boys at the lights stood at the switch board and worked from a cue sheet; each entrance was blocked by a member of the crew with a book in his hand and allowed no member of the cast or crew to cross the line on entrance until it was marked in the script. This prevented the usual attempt of students to try to watch the play from entrances, which so many times throws conspicuous shadows on



"LILLIES OF THE FIELD" — Directed by Amy Riggle Barry

the draps for the amusement of the audience. All the other phases of management were very well carried out. In all cases the director kept in the background as much as possible, which is the only way to develop student leadership.

"Lillies of the Field" is a comedy in three acts. It is a bright amusing play of character scened in an English vicearage. The plot involves a clergyman, his twin daughters, and his mother-in-law. It centers chiefly around the love affairs of the girls when they make a trip to visit their grand-mother in London. An audience can't help but enjoy the bright lines and keen insight into human nature, which the author displays by his comedy gift. There are four men and seven women in the cast. The play is highly recommended for high school production.

—MRS. AMY RIGGLE BARRY.

"CAPTAIN APPLEJACK"

We are very fortunate in the Muskegon High School and Junior College to have a fairly well equipped stage which is full size both in width and depth. In fact if the occasion demanded the side drops could be raised and a stage fully 60 feet in width would be had. We had to start with two interiors and an exterior in scenery. The first difficulty to overcome in "Captain Applejack" was to construct a realistic panel for the library scene. This was accomplished in the following manner: A complete section of scenery was built, the upper half corresponding to the other sections of the room. The lower half corresponding to the other sections of the room. The lower quarter was made of beaver board with three upright panels, the two outside ones, sliding. We placed two bookcases on the sides of the section of scenery making the panels appear like wooden wainscoting between. The beaver board was stained to correspond with the wood of the bookcases. This constituted the middle section of the back wall. Bricks and Fuller's earth were used back of the panel in the last act, to create the effect produced in the book.

We built a wind machine. The stage was in total darkness but for a lamp on the table which was placed in such a manner as to show the two characters at the table and nothing else. An electrical contrivance was used to reduce the light to barely the effect of a candle. A flash light held under the chin of the pirate produced the effect desired.

The ship scene presented the most difficulty. We used the interior of the rough barn effect. This we tried to make into a ship's cabin by making a very shallow stage but wide. We built a flat, the bottom of which had a wide doorway and which looked out on a drop of the sea. This had to be painted and proved fairly realistic even on sign cloth. On the other end of the stage we had a wide door we used to produce a similar effect. Thus two views of the sea with a ship's rail helped. To further the impression we constructed a small cannon which was placed at one end, this with some coils of rope, kegs, and a rough table. A port hole was cut in the flat used in the first act (covered with a tapestry in Act one). This flat turned around and painted similar to the rough barn effect and with the port hole further aided in the impression. The back side of the beaver board and panels were well taken care of by the paint.

Having red, blue and amber lights we followed the suggestions of the author as to lighting. In the costuming we had no difficulty making up the pirate costumes from the numerous pictures we collected from magazines. We had one wooden-legged pirate—baggy trousers covering his minus leg strapped behind. We had one negro who was black to the waist with nothing on but a pair of burlap trousers ragged at the bottom and bare-footed. All the pirates were bare-footed. Poppy, the ships boy was made to appear in shorts and rather pretty attire for the purpose of contrast. She wore pirate's boots. Ambrose wore an elaborate costume which we rented. This also was done to make him stand out in richer attire than the extras. Anna Valeska was attired in a gypsy effect. We were able to obtain the use of pistols from a museum. The cutlasses were made of wood and silvered.

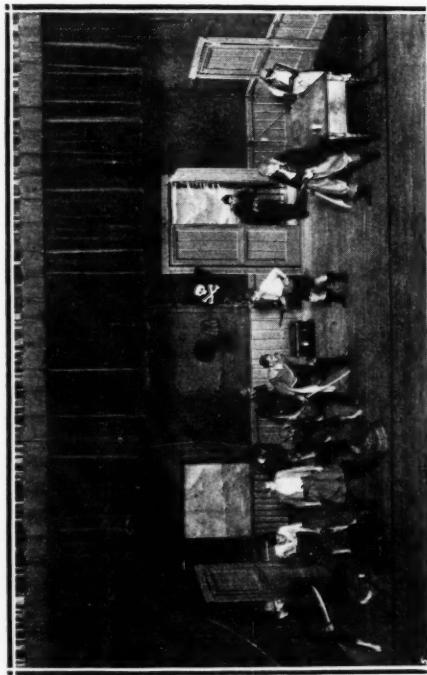
EARLE F. GASAR,

"THE IMPORTANCE OF BEING EARNEST"

Three very successful high school presentations of this witty farce-comedy, by Oscar Wilde, this past season, proves that the entertainment value of the play is very high, and the clever lines very enjoyable. This play is free of royalty using the Baker Co., edition. Miss Ruth Hines directed the play at East Fairmont High School, Fairmont, W. Va., and used modern costumes.

The scenery is readily adaptable to two sets. Miss Hines placed Act I and Act II in the same set making it an interior, the conservatory of Jack Worthing's country place at Woolton. This play is often staged by making this set, a box set of flats, putting it in place; Algernon's apartment is then made of draperies, and hung within the box interior. To change sets the drapery set is simply hauled to the flies. It can also be built so it can be lowered and folded and carried out.

In Miss Hines' production, the longer speeches were cut to fit in with the modern, snappy style of the dialogue of modern plays, and brilliant modern dress was used with good effect. Only one interior set was used, the furniture being simply re-arranged for the one set for Act II and Act III.



"CAPTAIN APPLEJACK"

ONE ACT PLAYS FOR PLAY TOURNAMENTS

Suggested by The Amateur's Round Table

Of

BAKER PLAY SHOP

Presumably no play is so purely artistic in tone as the fantasy. Delicacy and strength, philosophy and cynicism mingle in the lightness of these imaginative bits.

THE MAKER OF DREAMS is a standard fantasy and may thus have suffered from too good repute. If it should happen to be new to a group, however, it is sure to appeal.

Behind a Watteau Picture	The Man of Ideas
The End of the Rainbow	The Maker of Dreams
I Grant You Three Wishes	Pierrot Before the Seven Doors

ARIA DA CAPO is perhaps the finest literary tribute among one-act plays which would serve to further the cause of Peace. Its appeal is subtle; its staging most effective. Here is a fantasy of great worth.

Aria Da Capo

The power of Miss Thurston's plays lies in their never-failing interest. The lines are replete with that subtle humor which inspires of the understanding chuckle. We appreciate, nay, even enjoy the fascinating presentation of our foibles. These modern morality plays are colorful and they may be worked out most effectively in both scenic and group design.

And the Devil Laughs	The Exchange
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The effectiveness of these Tolstoi dramatizations lies in their spiritual development, their quiet charm. A sense of the miraculous is so essentially dramatic that the students, finding themselves caught in the atmosphere of spiritual beauty, respond with a personal power which they themselves had never realized.

What Men Live By	Where Love Is
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While tournament competitors tend to look for a serious play to bring forth the highest ability of their players, we have found that the comedy which, through a sudden human twist,

makes an appeal to the sympathies lying so close behind our laughter leaves a hearty impression of "well-done."

The Florist Shop	The Last of the Joneses
Grandma Pulls the Strings	Mrs. Pat and the Law
The Hope of the Spingarns	The Neighbors

The following lists the real one-act dramas, strong plays portraying the heights and depths of human emotions. Not all of them are pleasant in theme; tragedy seems of necessity to follow upon the sordid. A few of these plays deal with those fleeting moments of exaltation which seem to justify our personal struggles.

The Bitter End	The Finger of God
Dawn	The Gray Switch
The Dog	The Grand Cham's Diamond
The Dwellers in Darkness	Jon
'Lijah	O Death, Where is Thy Sting?
The Little Stone House	Owin' to Maggie
Lonesomelike	The Three Gifts
A Man of Temperament	Tie Game
New Frontiers	Trifles

A group looking for the striking, or for the unusual in its tournament should be interested in the folk and foreign group.

Chinese	Oriental
The Turtle Dove	The Copper Pot
Japanese	The Serpent's Tooth
The Final Refuge	Russian
English Folk Play	The Wasp
The Shutting O' the Door	American Indian
	The Turkey Girl

The quaint charm of the Colonial atmosphere offers a perfect setting for these plays of strong character and noble resolve. These simple Puritan themes are shot through with yearning and denial.

Another Man's Place	Dowry and Romance
The Diabolical Circle	John Bargrave, Gentleman

The artistic nonsense of the Play of St. George appeals to that finer sense of humor which our schools are endeavoring to encourage, because of the undue influence of the "slapstick"

in present day comedy. The charm of the words and the rhythmic absurdities make up a play of rare appeal. There is opportunity for unusual costuming and setting, though both should be kept simple.

Play of St. George

Here is a play which needs very strong characterization. The lines must be spoken with the keenest mental concept and with exceptional feeling. Otherwise the situation will become "talky." We list this play primarily as a distinctive type.

To Be Dealt With Accordingly

Play contests might well include the rivalry between a girl's cast and a boys' cast. Listed below are some of the most dramatic of the one-act plays.

Plays for Girls

Joint Owners in Spain
The Other Side of a Door
Square Pegs
When the Whirlwind Blows

Plays for Boys

The End of the Rope

The Man Without a Head

The Side Kick
Thread O' Scarlet
Trapped
Trash
Wolves

Yale Playcraftsmen Plays

The following collections we list as excellent material for library dramatic departments, or for general reference work.

Baker's Anthology of One-Act Plays
Boston Theatre Guild Plays
Imagination and Four Other One-Act Plays
Plays in Miniature

Three One-Act Plays
Types of Modern Dramatic Composition
Yale Playcraftsmen Plays

—Courtesy The Playbill.

TROUPE REPORTS
What the Member Troupes are Doing

THE PLAYMAKERS' GUILD
Terrebonne High School, Houma, La.
R. H. Miller, Faculty Director

The Playmakers' Guild came into existence in November of 1928. Prior to that time there had been no organization devoted to the fostering of dramatic activities in Terrebonne High School, although an interest in this sort of work had been shown by students in a number of undirected efforts.

A group of about twenty pupils together with a representative from the faculty met and organized a dramatic club to be known as the Playmakers' Guild, with the immediate purpose of presenting a play for the financial benefit of the Athletic Council. Realizing that a great deal depended upon the success of this endeavor every effort was put forth to give the new organization a good beginning. The play selected was "Fifty-Fifty" by Frederick Johnson (Denison). The Play is an amusing farce with very good parts. The characterization is easy, although there are two parts, the male leads, that are particularly long. In view of the fact that time was pressing these parts called for a great deal of work. However, remembering that the future of the club depended upon this first offering, everyone rallied nobly to meet the occasion. The play was presented the week-end that school was dismissed for Christmas Holidays and was splendidly successful both as to dramatic interpretation and financial returns. So well received was this first play of the Playmakers' that a tour of surrounding towns was proposed. However, the flu epidemic resulted in an indefinite postponement of that plan.

Early in the second semester work was begun on the second play, "Among the Four Hundred." This play is a satire on the pretensions of social climbers. The parts in the play offer splendid types for characterization as well as the play itself being entirely different in type from "Fifty-Fifty". The Playmakers' were still struggling under the handicap of having an extremely small stage with no stage furnishings. It was decided to devote the proceeds from this play to purchasing equipment for the stage. The performance was given as a matinee early in March on a stage which, with thanks to faithful and efficient property men, was proclaimed by our patrons to be the prettiest they had seen at Terrebonne. The various clubs and organizations of the town were our guests on this occasion and they showed a grateful appreciation of the work that was being carried on. Inspired by the response of the town the players themselves all gave performances of which the best of amateurs could well be proud.

After the successful beginning it was decided to enter a play

in the state contest to be held in Baton Rouge late in April at the State High School Rally. The next program was devoted to this purpose. The play selected for entry was "The Valiant" by Hall and Middlemass (Longmans, Green & Co.). "The Valiant" is a play wherein everything depends upon the development of character under an atmosphere of sustained suspense. The story of a condemned prisoner and the events leading up to his execution is one that offers great opportunities for character interpretation. It is well known for its intensely dramatic plot and highly emotional situations. The selection of characters for this play is difficult because the parts demand a great deal of emotional force which is seldom found in amateurs particularly of the high school age. The cast selected, however, interpreted the roles with excellent understanding of the dramatic values of the lines and situations bringing tears to the eyes of their audience as the scenes moved on to the tragic end. First on the same program the one-act play "Society Notes" by Duffy R. West (Steward Kidd) was presented. It offered a contrast in clever burlesque style to the seriousness of "The Valiant."

For the Commencement play this year "The Whole Town's Talking" was selected. This play was written by John Emerson and Anita Loos, authors of "Gentlemen Prefer Blondes", and it is possessed with the same sort of wit and amusing situations. With three successes already to their credit, the Playmakers' tackled "The Whole Town's Talking" with the determination to make it the best yet. Although less than three weeks time was left for rehearsals, experience had taught that cooperation and hard work could put it over. Like "Fifty-Fifty" this play is carried by two male leads, parts that are hard, but very clever when well done. All the other roles offer excellent opportunities for most amusing comedy also. The play turned out to be the high spot of Commencement Week. Praises and congratulations upon the performance and the financial returns are still being received. All the players outdid themselves, pleasing the most critical with the pep and humor of the play.

For this first year we are proud of our record and we look forward to attempting bigger things next season. Sixteen out of thirty-six members have met the requirements of the National Thespians, of which the Playmakers' Guild has become a troupe. Officers for the Troupe of Terrebonne High School for the next year are: Edison Fanguy, Stage Manager; Russell Miller, Director; Elizabeth Williams, Secretary; Fred Daigle, Prompter.

ANACONDA HIGH SCHOOL, ANACONDA, MONT.

The work in dramatics in Anaconda High School is vested in: (1) Class in Speech (regular Curricular, 2 credits); a local Thespian Club (extra curricular) and the production of the Senior Class Play.

Of these producing factors the local Thespian Club is the oldest. It meets weekly from September to April and is composed of the students who have taken some part in dramatic activities or who

show some special skill along that line. Winners of various contests are eligible for election, as well as members of the previous year's class in Speech. The major work of the Thespian club is the production of one long play during January. For the past two years this play has been a Shakespearean one. Before that it was always a "costume play" in contradistinction to the Senior play which is always a modern one. We have found so much joy in performing Shakespeare, that we will continue in that line.

The Speech Class is a regular 5-period a week subject dealing with extemperaneous speaking, platform reading, and dramatics. We use Craig's Speech Arts for a text, supplemented with the Shakespearean play to be presented jointly with the Thespian Club, and the one-act play to be given at the State tournament for High Schools.

The Senior Play this year will be "The Professor's Love Story" by J. M. Barrie. We hope this will inaugurate a custom of using Barrie plays for this event.

The outstanding feature of our work is that it is all student-done except the directing. One of our actors doing his first bit of carpentry work last year gave us our motto: "Isn't this fun? The Work is the End in itself." And we have found the task of working together exciting fun! The Saturdays before production sees our high school, as one student said, "a bee-hive of industry." The actors turn into carpenters, electricians, makers of properties, designers, costumers, dyers of draperies, painters, pasters, general chore men, and acrobats who adjust the cyclorama overhead our gymnasium stage. At noon we lunch together. Some enthusiastic boys have had to be driven from their work by the janitor at eleven o'clock on these Saturday nights.

Our production-process covers the following steps:

I. Preliminary Study of the Play.

1. Study of play's content—what is the whole play about anyway? Study of lines (never the notes!) What does the author mean by this line? What punch to find the bard of Avon using twentieth-century slang!

2. Cutting and arranging an acting version.

3. For arousing our imagination, we study the characters. How old are they? What has their previous lives been like? How do they look? The kind of clothes they wear? How would they act under different situations? Sometimes we improvise scenes for this purpose.

4. How stage the play?

a. If you had no end of money?

b. If you had no money at all?

c. If you had the money and equipment we have?

II. Casting the Play.

1. Students choose scenes and roles—They memorize and present these scenes for class criticism. Thus a student has an opportunity to try himself out in as many roles as he likes. We begin with a large squad just as do our brother-athletes. After we have

tried several parts, we narrow the squad. In this narrowing process I permit the students some voice, especially in choosing the final condidate. I have been amazed at their justice and good judgment. No thought of social companionship seems to enter their minds when they are choosing the school's best actor for each role. It happened once this year that the play was entirely memorized before the cast was picked. Likewise there were several understudies had they been needed.

III. Rehearsal—We have found early evening hours the best For no two plays is the procedure exactly the same, yet in general each covers the following points:

1. Rehearsing for general plan—stage business in the large. I allow as much initiative as the students can show in establishing this. Later we tone down where it is needed. Working on the axiom that 'ten heads are better than one', we have found that youthful minds are fertile in suggesting stage business and in building up stage pictures. Each student must know where he is crossing and why! But we are not afraid to change these bits of business, even so late as the first dress rehearsals.

2. Rehearsing for characterization. Is our character a part of the ensemble? Do we feel right? If not, what feels queer? How often are we met with the actor's, "What shall I do with my hands?" And back comes the reply: "Stop using your voice—pantomime your lines and your reactions to your fellow-actor's." Under this phase comes the work of stage-listening, and the principle of making the audience look at the pivotal character for the moment.

3. Rehearsing for detail and criticism. We invite in critics from outside to tear our play to pieces. This is usually about the 17th rehearsal with a long play and about the sixth in the case of a one act play. Often enough, our students go to pieces' in this performance, but it always results in building up a stronger play in the end.

IV. Presentation of the Play—

The evening arrives. The audience is out front. The High School orchestra is playing the last notes of the overture. The actors are at their stations; the stage manager and electrician at theirs. The director is leaving us for her seat in the last row in the audience, for the play is to be ours behind scenes. We may succeed, or we may fail; but at least it will be our own doing.

—EURA M. KESTER.

ROOSEVELT HIGH SCHOOL, WYANDOTTE, MICH.

The Roosevelt troupe of National Thespians was installed on June 6, 1929, with a charter membership of eighteen members, twelve Seniors and six Juniors. With only six active members we will be a small organization next year but the preponderance of Seniors is due to the fact that we have had some excellent dramatics material in our school during the last few years and we felt that these people more than anyone else deserved the honor of

being National Thespians. They are talking of forming some kind of an alumni organization and carrying on their interest.

Our charter membership was formed by taking in the Amateur Thespian Society, our girls', honorary dramatics society (we had never had one for the boys) and a group selected from those who met the requirements. This group was selected by a committee of three faculty members including the dramatics instructor.

This year the girls' organization presented "A Full House", the cast having been chosen by try-outs among the members for female characters and general try-outs among the boys of the school for male characters. Last year and the year before the same method of trying-out was used and "Mother Carey's Chickens" and "The Goose Hangs High" were presented.

Every year the girls' organization sponsors a Sophomore play tournament among the girls and we are planning something similar for both boys and girls next year.

PANSY Y. BLAKE.

ROGER LUDLOWE HIGH SCHOOL, FAIRFIELD, CONN.

Our dramatic existence covers the past six years. The event of our birth was the presentation of Charles Dickens' "Cricket on the Hearth." And the scene of our labors was the strip of stage twenty feet long and eight feet wide which stretched between the foot-lights and the immovable silver screen of the local moving-picture theatre. You see, our high-school was only occupying an old red dwelling-house made over to meet our barest needs, so we had no auditorium, and there was no other stage in town. But pioneers in any field must surmount obstacles; so we managed to produce on the strip of stage already mentioned, "Tillie, the Mennonite Maid", a quaint play of that equally quaint Pennsylvania Dutch sect, and Louisa M. Alcott's immortal "Little Women", all with very creditable success. Then the town built a new high-school—but refused to include in the plan an auditorium! They did provide a large gymnasium, however—the state laws of education required that—and a demountable stage, whose sections hooked together and supported on horses have always had the disconcerting habit of flopping loose at unexpected moments! This has been useless as a stage, except for small plays given in school assemblies and club programs. Meantime a local church built a fine parish house which did include in its plan a large stage and auditorium, equipped with the essential footlights, border-strips and spotlights. From that time we have rented this for our school productions. Ever-increasing interest and enthusiasm inspired the development of a dramatic club for the Freshmen and Sophomores, who produce annually a program of three one-act plays, and the growth of the Komians (the Junior-Senior group), who have done the best work of their career this winter in our first classic production, Moliere's "The Miser". They have also staged, costumed and produced very well the two operettas, "College Days" and "The Pirate's Daughter",

in conjunction with the high-school Glee Clubs and orchestra. Thus we have established and maintained a reputation for well-chosen plays carefully produced.

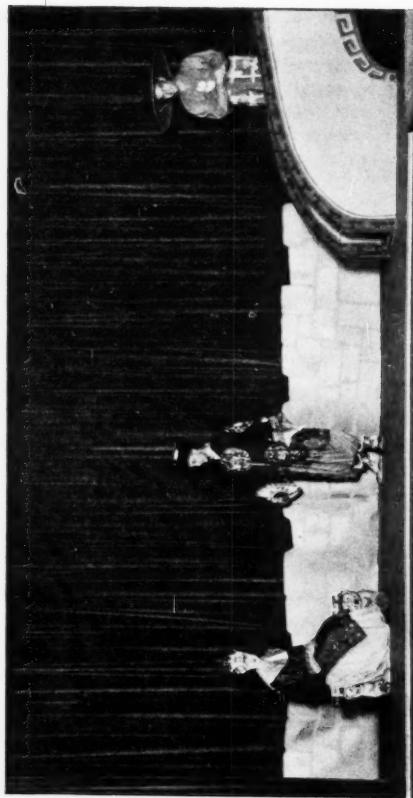
Always greatly handicapped in the working-out of stage and production problems by not having any stage of our own, we have steadily grown towards better dramatic achievement. For our Freshman-Sophomore group we have this year begun a triangular prize-play contest with two neighboring high-schools. Judges from the Yale Dramatic School in New Haven decide the award of the silver cup offered by our Superintendent of Schools. This cup will become the permanent property of the school which ultimately wins it three times. The contest is open only to these two under-classes, the amateur actors must present only plays which require interior setting and whose royalties do not exceed ten dollars, and the cost of production is limited to twenty-five dollars. Our "Young America" lost this year to "The Bishop's Candlesticks", offered by one of our rivals. The upper-class group goes every year to New York, where we see one of the season's best plays and go behind the scenes to inspect the professional "works" and meet the leading actors. Next year, in each of our two dramatic groups, we are going to organize a study group of those students especially interested in play construction and interpretation. These students will have for their year's problem the writing and producing of an original play. These special groups will meet twice a month with their faculty directors while the entire dramatic clubs will have monthly program-meetings, for which student committees plan. These programs always include at least two visiting speakers a year, i. e., school graduates working in college dramatics, dramatic coaches of other groups in our vicinity or trained readers of drama. This year two of our Juniors (now Thespians) who are especially interested in Marionettes have given us two very instructive and entertaining programs on the history and construction of the puppet theatre; and they have also presented their self-constructed troupe and theatre in two of Tony Sarg's marionette sketches.

The ten members of the newly-organized Troupe of the National Thespians proudly wear their emblem, and their fellow-students strive to attain an equivalent distinction in dramatics. We shall all do our best to live up to our pledge and further the cause of drama at its best for amateurs!

MARION B. BENJAMIN,
Director of Dramatics.

EAST MOLINE HIGH SCHOOL, EAST MOLINE, ILL.

We, the National Thespians of East Moline High School, have labeled all news material of this organization as "Green Room Gossip." Here tis! (Acquainted with Little Jack Little?) The election of the officers of the club was held May 1, 1929. The officers of the club are as follows: Darrell Barritt, President; J. C. Drall, Vice President; and Elvera Lumdeen, Secretary. The initiation of members (who by the way have all gained membership through



"THE GOOSEBERRY MANDARIN" — (one act)
—Directed by Anna Louise Barney.

major and minor speaking parts) was staged Friday night, May 3, 1929.

The theatrical history of the National Thespians of East Moline High School consists of the presentation of nine plays: "Sham", "The House Next Door", "Just Suppose", "The Maker of Dreams", "The Wonder Hat", "The Troublesome Christmas Present", "My Ladys Lace", "Nothing But the Truth", and "What Happened to Jones". The latter two plays have been responsible for the admission of most of the National Thespian Members.

Did you see the unusual interpretation of "Nothing But the Truth", in "talkie" form, featuring mainly Richard Dix, Helen Kane (the personality girl,) and Dorothy Hall, a new and somewhat charming leading lady? Yes? Then you are convinced that it is our aim to select drama of a high type, whose selection is due perhaps to competent instructing coaches. "Nothing But the Truth", and "What Happened to Jones" are the latest outputs of high school dramatics.

You may be sure East Moline is proud to have had such a tremendous uplift in the furthering of a development of a higher standard of dramatic participation in such a very short time.

SAC CITY HIGH SCHOOL, SAC CITY, IOWA

The dramatic club was organized at the mid year for the purpose of working up a one-act play for competition the Morningside College tournament. Prior to this the dramatic activities of the high school were confined to the usual presentation of the Junior and Senior Class plays. "The Eve in Evelyn" was presented in the Morningside College contest and was awarded first place. This success stirred up considerable interest in the community, and school and encouraged the club to enter another tournament at Drake University in Des Moines. Sac City entered the above named play and won second place, among ten competing schools. While these activities were in progress our school received information concerning "The National Thespians" and after giving the matter consideration made application for membership. Twelve of the present student body are eligible to membership, all of them have paid their dues and joined. Everyone is very enthusiastic over the organization and indications are that from now on interest in dramatics will be high and much accomplished in that field. The Junior class presented "The Bashful Mr. Bobbs" and the Senior class presented "Square Crooks". The receipts for the latter were \$243.00 and the play is considered to be one of the very best ever presented in Sac City. Miss Odessa Altemeier is dramatic coach.

IRVIN H. SCHMITT.

MARTINSVILLE HIGH SCHOOL, MARTINSVILLE, INDIANA

The Martinsville High School Dramatic Club presented the three-act comedy drama "The Mummy and the Mumps", Friday, October 12, 1928 in the high school auditorium. A good audience was present and many hearty laughs enjoyed. The high school orchestra furnished the music.

The Martinsville High School Dramatic Club is divided into three groups: one, two and three. Each group has a faculty advisor. At every meeting one group is responsible for the play, one the program and the other the refreshments. These pass from one group to another during the year. There are at least nine one-act plays presented during the course of the year. The club always furnishes the medals presented to the members of the debating team. It has presented the school with a wine colored velvet stage curtain which divides in the center. This was presented in 1926, the first of its kind the school has owned. They also helped to buy the new cyclorama curtain presented last September to the school.

NEDRA JAMES.

ATTICA HIGH SCHOOL, ATTICA, INDIANA

The recently organized Troupe of the National Thespians gave "She Stoops to Conquer" on the evening of May 24th on the stage of the New High School Gym. All theatricals in the town, since the Histrionic Society of the late 90's perished, had been in the nature of "benefits". The Thespians had the idea that "the play's the thing" and charged only a nominal admission fee of ten cents in order to cover cost of costumes, truck-hire etc. The public had the "benefit" and came out five hundred strong. Their delight at something classic for a change proves that the popular movie even in the talkie variety leaves an unsatisfied hunger. The Troupe all said that they had never enjoyed anything more in their lives than working on this play.

Tony Lumpkin was played especially well by Merle Weigle, a Junior, and Paul Foster, also of the class of '30, brought down the house by his clever impersonation of Mrs. Hardcastle. The costumes were all made by the domestic science department of the school and the music for the evening was provided by the high school orchestra. An antique collector of the town lent a stageful of antique furniture, so that old Hardcastle Hall lived again very realistically.

Press comments in the papers of Attica and surrounding towns said the Troupe had "very nearly lost amateurishness and approached very closely to the polish of professionals."

NAYNE REED.

EDRAY DISTRICT HIGH SCHOOL, MARLINTON, W. VA.

Edray District High School has placed special emphasis on dramatics during the past few years and this emphasis is beginning to have an effect on dramatic productions of this school.

During the past year three-act plays, a minstrel and an operetta were presented, beside several one-act plays. The first play, a three-act comedy, entitled "Making Daddy Behave" was presented by the Junior Class. It brought the first laugh of the season. The next one, a mystery play, entitled "The Dead of Night" was presented by the staff of the school paper. This play was presented three nights and each night caused heart rending screams and blood curdling yells. The last play of the season, a comedy, entitled "Nothing But the Truth" was presented by the "Jester Dramatic

Club." This play proved what the Dramatic Club means to the school. The operetta, entitled "Miss Cherryblossom" was presented by the Glee Club. While it consisted mostly of music it showed great dramatic talent. "The Old Kentucky Minstrel" presented by the Senior Class brought to a close a year of very successful dramatic work.

About the middle of May a troupe of the National Thespians was organized with eleven enthusiastic members. It shows signs of making dramatic work still more interesting.

MARGIE McCARTY.

FAIRMONT HIGH SCHOOL, FAIRMONT, W. VA.

The Fairmont High School Troupe of The National Thespians was initiated at the Fairmont State Teachers College in May, together with the troupe from East Fairmont High School. The initiation was quite impressive and succeeded in enough humiliation of initiates that they could be properly classed as good troupers.

The activities of the group have been varied. Many of them have written and produced their own play and others have directed student plays. The entire troupe has been quite active in all the dramatic performances of the school.

The officers for next year are: President, Bernard Drake; Vice-President, Ruth Rihedlaffer; and Secretary-Treasurer, Edward Robinson.

LUMBERPORT HIGH SCHOOL, LUMBERPORT, W. VA.

A very enthusiastic Troupe was initiated into The Thespians the last of May at Lumberport, West Virginia. Twenty-one students and three members of the faculty qualified and duly joined. This troupe was drawn from the membership of The Eagle Players, the local dramatic club. Interest in acting is high in the community, and several actors' and actresses of real ability have gone from here to various colleges.

Every student participates in some phase of dramatic or public speaking work in the course of the school year, and the teachers made good use of dramatization in the classroom. Perhaps this Troupe has an unusual situation in their favor in the cooperation they receive with the Lumberport Opera House. They furnish plays to run with the moving pictures every two or three weeks, sometimes buying out the house, sometimes working on a royalty basis, and sometimes selling their plays outright.

This year they plan a better program than ever, which will probably include "Captain Applejack", "Merton of the Movies", "Tons of Money" and "Come Seven", as well as many one-act plays for Chapel.

EAST FAIRMONT HIGH SCHOOL, FAIRMONT, W. VA.

East Fairmont High School produced this year three full length plays, an operetta, and a number of one act plays. Early in the school year the Junior Class gave "Cinderella O'Rielly" to a large and appreciative audience. At the mid-year the Dramatic Club gave as its annual production "The Gypsy Trail". Following this

the operetta, "The Bells of Beaujolais", was produced under the auspices of the music department. Most of the costumes were made at the school thru the assistance of the domestic science classes. Selecting as their farewell gesture "The Importance of Being Earnest", the Seniors brought a meritorious dramatic career to a successful close during Commencement Week. During the latter part of the school year a program of three one-act plays was given by the public speaking classes. The plays produced were "The Valiant", "The Florist Shop", and "The Maker of Dreams". Other one-act plays presented on chapel programs were "Little Brother Sherlock" and "Moving Day". "Silas Marner" was dramatized by one of the English classes and produced at one of the regular chapel programs. Considering the age and small dramatic experience of the class it was thought to be a very successful experiment.

Early in May the East Fairmont Thespian Troupe held a joint meeting with the Fairmont High Troupe at the Fairmont College auditorium and held the instruction ceremony for new members. The local troupe anticipates an active and profitable season for 1929-30.

WICHITA HIGH SCHOOL EAST, WICHITA, KANSAS

The Wichita, Kansas Troupe has had a very successful season this year. The Seniors produced "The Hottentot", "The Boomerang", "Merton of the Movies", "A Prince There Was" and "Golden Days", all full length plays. The two last named plays were double cast plays and "A Prince There Was" was given two nights. The Seniors also produced the one-act play "A Very Social Service". The Juniors produced "The Valiant", "A Penny A Flower", "Dancing Dolls", "Knave of Hearts", "Good Medicine", and "The Hamberger King". Two plays are in preparation for 1929-30, "A Tailor Made Man" and "The Lucky Break."

CANASTOTA HIGH SCHOOL, CANASTOTA, NEW YORK

Canastota High School reports the production during the year 1928-1929 of the plays: "Seventeen", "A Full House" and "Red and White Follies" first and second editions. An inter-class contest was held and several other one-act plays were produced in addition to these. "His and Hers" was sent to the one-act play contest which was held at Ithaca, New York by the Williams School of Dramatic Art.

NEWTON SENIOR HIGH SCHOOL, NEWTON, KANSAS

In the past two years the Newton Senior High School has successfully produced several notable plays. The Seniors produced "Ice Bound" and "The Fool". "The Patsy" and "Dulcy" were Junior productions, while "The Goose Hangs High" and "Lost Paradise" were all-school productions. Besides these, a large number of one-act plays were given. We have a regularly enrolled dramatic class of thirty students.

PEEKSKILL HIGH SCHOOL, PEEKSHILL, NEW YORK

Peekskill dramatics enjoyed a very successful season, among the plays produced were: "Charley's Aunt", "The Managers", "Ros-

alie", "Thank You Doctor", "The Ghost Story", "Business Meeting", "Not Quite Such a Goose", "The Exchange", "Lamp Went Out" and "Miss Civilization". They expect to do more in dramatics the coming year.

ILION HIGH SCHOOL, ILION, NEW YORK

We have a very enthusiastic group of actors here. In the past year "Oh Kay!" a three-act play was produced and the following one-act plays: "The Last Straw", "Hero Worship", "Pair of Lunatics", "Hint to Brides", "Playgoers", "Our Aunt from California", "A Wedding", "Grandma Pulls the Strings", "Food", "Fingerbowls and Araminta", "Pink and Patches", "Joint Owners in Spain", "Sardines", "The Mouse Trap" and "In the Spring a Young Man's Fancy".

WELLSVILLE HIGH SCHOOL, WELLSVILLE, N. Y.

Wellsville High School reports a number of plays of merit given, among which were: "The Whole Towns Talking", "The Thread of Destiny", "The Crimson Cocoanut", "The Trysting Place", "The Ghost Story", "Station Y Y Y Y", "Etiquette", "Suppressed Desires", "Not Quite Such a Goose" and "Evening Dress Indispensable".

OTHER SCHOOLS

Danville High School, Danville, Illinois, reports the production this year of "On the Hiring Line" and "Clarence".

Normal Community High School, Normal, Illinois, reports "The Whole Town's Talking", "Oh, Kay!", "Household Hints", and "The Best Cure".

Traverse City Senior High School, Traverse City, Michigan, produced "On the Hiring Line", "The Man on the Box", and a number of one-act plays.

East Aurora High School, Aurora, Illinois, produced "The Romantic Age" and "Minick".

Batesville High School, Batesville, Arkansas, gave "The Travelers", "Sauce for the Gosling", and "Tommy".

Washington Gardner High School of Albion, Michigan, reports the production of "Tommy" and "Only 38".

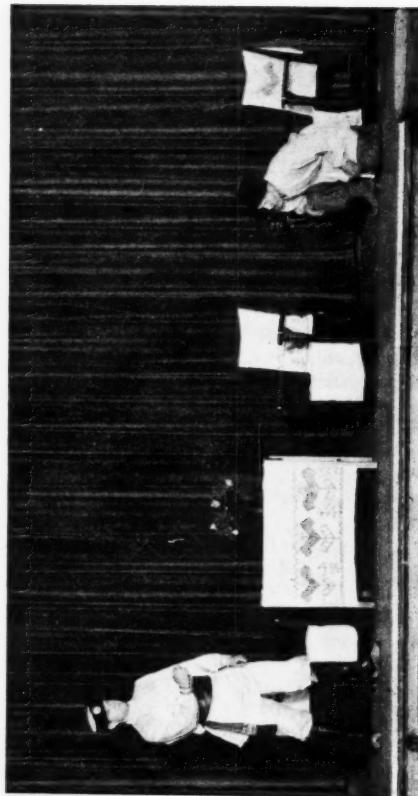
At Beaver City High School, Bluefield, W. Va., the following plays were produced during the past year: "Apple Blossom Time", "Mammy's Lil' Wild Rose", "Nautical Knot", "Thirteen Plus".

Natrona County High School, Casper, Wyoming, reports a very successful year with the following productions: "A Full House", "The Family Upstairs", "The Marble Arch", "The Youngest". Also the one-act plays: "The Valiant", "Good Medicine", and "The Grill".

Williamson High School of Williamson, W. V., enjoyed a good season with the plays: "The Brat", "The Charm School", and "Loose Ankles".

At East St. Louis High School, East St. Louis, Illinois, "Three Graces", and "Two Crooks and a Lady" were produced.

At Big Sandy District High School of Clendenin, West Virginia,



"THE BOOR"—by Chekov—(one act)
—Directed by Anna Louise Barney.

the plays given last season were: "Once There Was a Princess", "The Eloperment of Ellen", and "The Brat".

Geneva High School, Geneva, New York, reports the production of the plays "The Bird's Christmas Carol", "The Whole Town's Talking", and "A Kiss for Cinderella".

Savanna Township High School, Savanna, Illinois, reports production of "Agatha's Aunt" and "Sally and Company".

Coalinga High School, Coalinga, California, reports having produced "Seventeen", "Kick In", "King Lear", and others.

At Weir High School, Weirton, W. V., the plays "Second Childhood", "Sunshine", "Spell of the Image", and "A Tailor Made Man" were given.

THE DOUBLE CAST SYSTEM

(Continued from page 20)

made to feel that he or she does not have a "chance" for a part in the school's major plays. This naturally discourages him from learning his lines and from entering whole-heartedly into the part assigned him. The Double Cast System allows the understudy an excellent opportunity for bringing to light his talent and to give him the assurance that he has an opportunity to play a major role. In other words the Double Cast System is a wonderful means for imbuing a greater spirit of democracy in dramatics.

Again, it may be well to repeat that the Double Cast System produces notable results with any play and that each director, whenever possible, should take advantage of it, especially when staging major productions. As in the case of the North Dakota School of Forestry, the spirit of competition results in better work on the part of the players, and if the play is advertised properly, better receipts at the door.

In summarizing the advantages of the Double Cast System, the following features are evident:

First, it will aid in the process of discovering new players, and in finding the best players suited for a definite role.

Second, it will give the understudy a chance to make known his ability, and eliminate the undesirable impression that he is being slighted.

Third, it will assure a player for each role should anyone quit his part for any reason.

Fourth, competition will serve as an excellent stimulus to hold the casts together and help the director to secure better coordination among his players.

MEMBERSHIP ROLL OF THE NATIONAL THESPIANS
(June 1, 1929)

Troupe No.

1. Natrona County High School, Casper, Wyoming.
2. Fairmont High School, Fairmont, W. Va.
3. East Fairmont High School, Fairmont, W. Va.
4. Cambridge High School, Cambridge, Md.
5. United Township High School, East Moline, Ill.
6. Weir High School, Weirton, W. Va.
7. Terrebonne High School, Houma, La.
8. Wilbraham Academy, Wilbraham, Mass.
9. Anaconda High School, Anaconda, Montana.
10. Belleville High School, Belleville, N. J.
11. Circleville High School, Circleville, Ohio.
12. Sac City High School, Sac City, Iowa.
13. Pennsboro High School, Pennsboro, W. Va.
14. North Tonawanda High School, North Tonawanda, N. Y.
15. Roger Ludlowe High School, Fairfield, Conn.
16. Harrisburg Township High School, Harrisburg, Ill.
17. Traip Academy, Kittery, Maine.
18. Edray District High School, Marlinton, W. Va.
19. Morriston High School, Morriston, Ark.
20. Central High School, Cleveland, Tenn.
21. Coalinga High School, Coalinga, Calif.
22. New Rochelle Senior High School, New Rochelle, N. Y.
23. Williamson High School, Williamson, W. Va.
24. Allegany High School, Cumberland, Md.
25. Spencer High School, Spence, W. Va.
26. Larned High School, Larned, Kan.
27. Morgantown High School, Morgantown, W. Va.
28. Charleston High School, Charleston, S. C.
29. East St. Louis High School, East St. Louis, Ill.
30. Big Sandy District High School, Clendenin, W. Va.
31. Ilion High School, Ilion, N. Y.
32. Peekskill High School, Peekskill, N. Y.
33. River Rouge High School, River Rouge, Mich.
34. Fairview High School, Fairview, W. Va.
35. Martinsville High School, Martinsville, Ind.
36. Wellsville High School, Wellsville, N. Y.
37. Triadelphia District High School, Wheeling, W. Va.
38. Geneva High School, Geneva, N. Y.
39. Albemarle High School, Albemarle, N. C.
40. Waukesha High School, Waukesha, Wis.
41. Lumberport High School, Lumberport, W. Va.
42. Briston High School, Briston, Okla.
43. Iowa Falls High School, Iowa Falls, Iowa.
44. Savanna Township High School, Savanna, Ill.
45. Canastota High School, Canastota, N. Y.
46. Newton Senior High School, Newton, Kansas.
47. Vernon High School, Vernon, Texas.

49. Lincoln High School, Plymouth, Indiana.
50. Roosevelt High School, Wyandotte, Mich.
51. Batesville High School, Batesville, Ark.
52. Dalton High School, Dalton, Mass.
53. Washington Gardner High School, Albion, Mich.
54. Bridgeton High School, Bridgeton, N. J.
55. Beaver High School, Bluefield, W. Va.
56. Attica High School, Attica, Indiana.
57. Landon Senior High School, South Jacksonville, Florida.
58. Wichita High School East, Wichita, Kansas.
59. Danville High School, Danville, Ill.
60. Hundred High School, Hundred, W. Va.
61. Spanish Fork High School, Spanish Fork, Utah.
62. Georgetown Township High School, Georgetown, Ill.
63. Missoula County High School, Missoula, Montana.
64. Leavenworth Senior High School, Leavenworth, Kansas.
65. Norwich High School, Norwich, N. Y.
66. Normal Community High School, Normal, Ill.
67. Amherst High School, Amherst, Mass.
68. Fergus County High School, Lewiston, Montana.
69. Dubuque Senior High School, Dubuque, Iowa.
70. Traverse City High School, Traverse City, Mich.
71. East Aurora High School, Aurora, Ill.



Form CT

THE NATIONAL THESPIANS

The National Honorary Dramatic Society for High Schools

Non-secret — Non-social

APPLICATION FORM

The High School located
at hereby petitions for
troupe membership in the National Thespians.

Student enrollment for this year, No.

Classification of school by State

No. of plays produced yearly

Names of plays produced this year

.....
.....
Present number of pupils eligible to membership.....

When will troupe be installed if this application is approved?

.....
Signatures: Director of Dramatics

..... Principal or School
Supervisor.

(Forward this application to the office of the National
Secretary-Treasurer).

<p>L. G. BALFOUR CO. Purveyor of Jewelry, Badges and Kindred Lines of the Highest Quality. Attleboro - - - Mass.</p>	<p>TIFFIN Scenic Studios TIFFIN, OHIO</p> <p>STAGE SCENERY and DRAPERIES Catalogue Upon Request</p>
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Gateway Plays

New plays with a theme and a treatment appropriate to the idealism and discipline of the school.

Tested Plays—Each play has been designed expressly for school presentation and has been tried out in actual performance by a typical school group.

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